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Hauk.—Minnie Hauk will next season be a member of the Metropolitan Opera Company for a few weeks.

Lehman.—Mme. Lili Lehman is to sing in the Berlin opera next season. She would have preferred coming again to New York.

Sellinger & Kissel invite their friends to visit their establishment at 312 N. 6th, where they carry a full line of men's furnishing goods.

Thursby.—Miss Emma Thursby will make a tour through the country in the Fall under the management of Henry Wolfsohn. She will visit the Pacific slope, British Columbia and return by way of Texas and the South.

T. Bahnsen the piano manufacturer is turning out some elegant pianos at his warerooms 1120 Olive Street. These pianos have the endorsement of the leading artists.

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The next Convention of the M. T. N. A. will be held at Minneapolis in 1892—and the conventions will henceforth be biennial. There will be a special convention for the World's Fair at Chicago in 1893.

Mr. Kroeger's quintette, which attracted so much attention in Detroit was played here two years ago; but it was sent on this occasion without any indication of its authorship, and was accepted on its merits.

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WAGNER AND SCHUMANN.

Two Great Composers Who Did Not Get Along Very Well Together.

The publication in Germany of several letters of Robert Schumann, concerning Richard Wagner, has just excited an elaborate discussion in the Continental German dailies, as to the mutual relations of the two greatest composers of the last half century.

Wagner and Schumann had points of contact enough to make them the best of friends. They were born in Saxony about the same time, and were inspired with similar desires to elevate and emancipate German music. They were in direct or indirect communication with each other for many years, lived long in the same city; and had scores of common friends. Nevertheless, they remained inimical. Wagner tried several times to draw nearer to his great musical contemporary, but was received with such marked coldness that he gave up his conciliatory policy as an impracticable undertaking. "Schumann is a gifted musician," Wagner remarked to a friend shortly after his arrival in Dresden from Paris, "but an unbearable man. As soon as I got here from Paris, I called on him, related my Parisian experiences, spoke of French musical matters, and of German music, art and literature, and he during all this remained all but dumb. Na-a-a, a man can't do all the talking. An unbearable man, I say." Schumann, on the other hand, congratulated himself

that he seldom fell in with Wagner, who, "although a very well informed and gifted man, talked incessantly and beyond all endurance."

In letters to friends Schumann expressed derogatory opinions of some of Wagner's operas. Late in 1845, he wrote from Dresden to Felix Mendelssohn concerning "Tannhauser":

"Wagner has another opera ready—undoubtedly a gifted fellow of crazy impulses, and bold beyond all limit. The aristocracy has not yet recovered from its enthusiasm over 'Rienzi.' In truth, however, he can hardly write four successive measures well. As to pure harmony, he is all at sea. * * * The music is no hair's breadth better than 'Rienzi,' only heavier and more forced. If a man says anything, however, every one exclaims, 'Ah, jealousy!'"

In 1847, Schumann and Wagner met frequently at a literary musical club. They had, however, as little as possible to do with each other. In November of this year, Wagner read, for the first time, the text of "Lohengrin" before the club. "For years," wrote Schumann to Mendelssohn a few days afterward, "I have had a similar text in my mind, at least, one from the time of the round table, and now I must dump it all overboard."

Nor did time seem to do much toward softening Schumann's criticisms of his great contemporary. "What you write me about Wagner," he says in a letter from Dusseldorf to a friend in 1853, "interested me very much. He is, if I may use the expression, not a good musician. He has no sense of form and harmony. You must not judge him, however, from excerpts for the piano. Many passages in his operas, were you to see them on the stage, would move you deeply. Al-

though there may not be clear sunlight of genius in his music, there is often a secret charm which masters the senses of the hearer. But as I said, the music separated from the dramatic action is insignificant, frequently dilettantish, empty and repulsive, and it is unfortunately a proof of a spoiled taste and education in art that persons venture to compare the masterpieces of the German drama unfavorably with Wagner's work. But enough! Time will give the final decision."

H. Erler, who learned most of these details of the Schumann-Wagner relationship in Venice from C. G. Ritter, a former pupil of Schumann's, thinks that the cause of all Schumann's bad feeling toward Wagner was the failure of Wagner to get Schumann's "Genoveva" produced on the Dresden stage. To be sure, Wagner expressed the opinion that the production of "Genoveva" would conduce greatly to the honor and advantage of the royal opera. Nevertheless the production did not take place. Schumann was offended deeply, and could never forgive Wagner, the composer, for the injury which he thought Wagner, the orchestra leader, had done him.

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SEE PREMIUM OFFER, PAGE 75.

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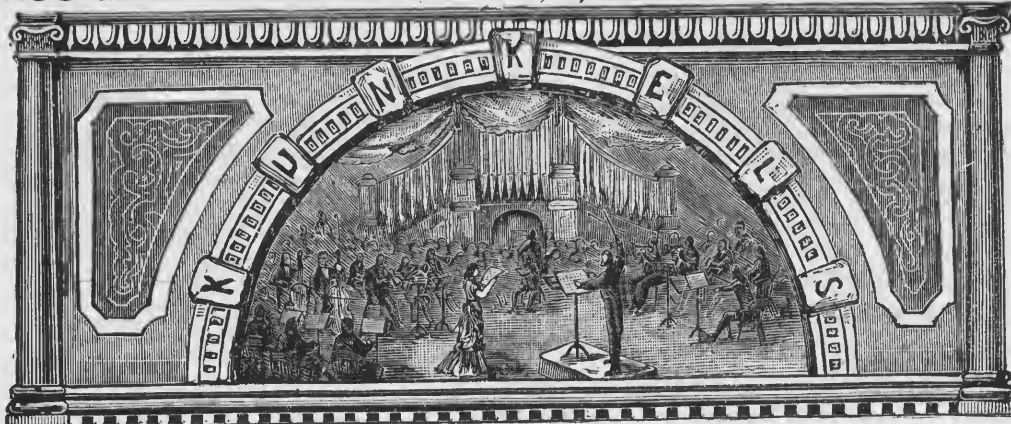
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MUSICAL REVIEW

KUNKEL'S

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AUGUST, 1890. KUNKEL BROS., Publishers, 612 Olive St., St. Louis, Mo. Vol. 13—No. 8.

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GOLDEN WEDDING.

One of the most notable of recent events was the celebration of the golden wedding of Mr. and Mrs. Charles Balmer. Mr. Balmer has been identified with the growth of music in St. Louis the past half century and no one has a larger host of friends. This was evidenced by the gathering at Balmer and Weber's Hall to appropriately celebrate the occasion. An orchestra of old friends discoursed sweet strains, the Hutton Glee Club rendered its happiest numbers; the younger generations danced and heavily laden tables of the choicest fortified the inner man. The occasion was one to be long remembered. We extend our hearty congratulations to Mr. and Mrs. Balmer and wish them many happy returns of the day.

BEETHOVEN CONSERVATORY.

The Beethoven Conservatory of Music, the largest and most eminent school in the West, will begin the fall term Sept. 1st. The institution is so well known that elaboration regarding its merits is unnecessary. Many of its pupils who have been graduated hold prominent positions as teachers in well-known seats of learning in all parts of the United States. Its staff of professors embraces some of the foremost pianists and teachers in the country. Every advantage is offered pupils. Send for circular to Waldauer & Epstein, 1603 Olive St.

CITY NOTES.

George Jarvis will spend some time in London.
Victor Ehling hasn't time to talk about "hot weather."
P. Robert Klute is spending a few weeks at Keokuk, Iowa.
Miss Mamie Nothhelfer will not be able to get away this summer.
George Enzinger is a lover of winter. He can't keep cool in summer.
Miss Clara Stubblefield will spend the summer at Battle Lake, Mich.
Miss Florence Sage has removed from 2645 Olive St., to 1929 Olive St.
Beaumont Smith had a good offer for the operatic stage while in the city.
The Liederkranz gave a Midsummer Night's Festival at Bodeman's Grove.
P. Scholtz, formerly of 1114 Chouteau Ave. is now located at 1306 Chouteau Ave.
Mrs. Louie A. Peebles has sent two of her pupils to join the bands of Hymen.
Arthur D. Weld goes to the flourishing town of Boston, his home, for vacation.
Miss Laura Fischer teaches at the Beethoven Conservatory during the summer.
F. L. Saeger, of 2310 Cass Ave., refused a splendid offer as organist from Minneapolis.
M. A. Gilsinn is one of the philosophers of the profession. At repartee he is hard to beat.
George H. Hutchinson could not escape from his classes this summer; he is busy teaching.
J. J. Voellmecke is one of the steady workers; teaching, choir directing and church keep him busy.

Louis Conrath's pen is not idle, he has written several excellent pieces of late. One is now in press.

Mrs. Jacob Kunkel and her sister, Mrs. J. H. Hubert have been spending the season at Sweet Springs, Mo.

Mrs. Anna Strothotte is one of the very careful workers in the profession and is much sought after as a teacher.

Mrs. A. F. Newland will go North, visiting St. Paul, Minneapolis and the Lakes, returning by way of Chicago.

James M. North, the well-known vocal teacher, is doing very successful work at his music rooms, 904 Olive Street.

Mrs. Mattie L. Hardy was married to Mr. Wm. Grayson. The newly married couple are spending their honeymoon in Europe.

"Better Apart" is the title of the latest and very beautiful song by Charles Kunkel. It will be the popular hit of the season.

Frank Barada, the real estate agent, is a warm friend of music, and though immersed in business, finds time to remember the muse.

The International Fantasia by Epstein, in this number is the longest duet ever given in the "Review," and, we may add, is one of the best of duets.

J. S. Parker, organist and musical director of St. John's Episcopal church, is a fellow of the Society of Science, Arts, and Letters, London, England.

E. K. Kroeger, after a season's hard work, takes a good long trip of a few months over the country and returns thoroughly rebuilt to renew his labors.

Beaumont Smith charmed an impromptu audience at the office of Kunkel Brothers by his artistic singing of Wayman McCreery's new song "Eyes of Blue."

Schnalder's Garden opened on the 14th inst. under the auspices of the Spencer Opera Company of Cincinnati. It has had a very large attendance from the start.

Waldemar Malmene, of Greenville, Miss., will remove to this city, his former home, having been given charge of the Music Department in the Asylum for the Blind.

Miss Bensberg, of this city, has won a large share of praise in Paris, where she carried off the honors in the annual pupils' concert, given by a famous vocal teacher.

Earl L. Sykes has made a host of friends since his advent in this city, and is one of the most popular contributors to the Balmer & Weber musicales. He will take a vacation in August.

Louis Hammerstein may be seen any evening with his family enjoying the cool breezes in some snug garden. Mr. Hammerstein has a proper appreciation of nature's offerings and gives them due attention.

A Report of the M. T. N. A. Concerts at Detroit, refers to E. R. Kroeger's quintet as follows: "The piano quintet of E. R. Kroeger, of St. Louis, performed by the composer and the Detroit Philharmonic String Quartet (William Yunkel, L. F. Schultz, Walter Voigtlander, Arthur Metzendorf), roused the enthusiasm of the audience to a high degree. Its rendition was a fine piece of ensemble work, and the work itself, a splendid combination of real inspiration and musicianly workmanship. Mr. Kroeger is a young musician who created a fine impression in Philadelphia through a piano quartet then performed. Since that occasion he has composed the present work and made a marked advance in his musical development. Of the several movements of his quintet, the first is evidently the best, both by reason of its vigorous theme and its development. It is mainly in character and of decided rhythmic power, reminiscent perhaps of Rubinstein in the style of its virility. The intermezzo is a charming conception in ballet music style, and well treated both in the piano and strings. The melodic structure is good, its harmonization excellent and modern. On the whole, the movement is fine and worthy the approbation of musicians. The final movement, a la tarantelle, is a spirited treatment of the dance, and finds an effective conclusion in a well-developed coda based upon an organ point." Mr. Kroeger is an American composer, who does honor to his country, and his present works give abundant promise of a brilliant future.

Mrs. A. F. Newland and pupils, assisted by Mrs. C. Drumheller, Misses Edith Judd and Marey Laughlin, gave a complimentary musicale at Mahler's Reception Hall, 3204 Lucas Ave.

The following programme was presented: Husarentritt, quartette for two pianos, Spindler; Joyous Farmer, Schuman; Joyfulness, Moelling; Scherzo, Op. 101, No. 16, Gurlitt; Les Sylphs, piano duet, Bachman; Nightingale's Love Song, whistling solo, Mercer; Sonata No. 1, B flat, Clementi; The Flower Girl, Vocal Solo, Bevilacqua; Minuette Op. 78, No. 3, quartette for two pianos Schubert; Capriccio, P. Scharwenka; Sonata No. 1, F. major, 2d piano part by Grieg, Mozart; Impromptu Op. 29, A flat major, Chopin; The Dancing Lesson, vocal duet, Giorza; Minuette Op. 14, No. 1, Paderewski; Danse Macabre, quartette for two pianos, Saint Saens; Arabesque Op. 18, Schuman; Polonaise, Op. 40, A major, quartette for two pianos, Chopin. The following pupils were heard: Misses Louise Filley, Virgie Shands, Meta Knight, Etolia Bryan, Ethel Milford, Allie Neely, Pauline Poss; Misses May Rhey, Carry Gibson, Bessie Boyd, Grace Johnson, and May Fitzroy. Masters Philip Smith and Eddie Poss. The numbers were excellently rendered and displayed the thorough and conscientious training the pupils received from their teacher, Mrs. Newland.

The Henry F. Miller Concert grands were furnished by the agent, Mr. J. A. Kieselhorst, 1111 Olive Street.

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SEE CUT OF CABINET, PAGE 66.

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CITY NOTES.

Otto Anschuetz' new duet "My Regiment," is taking hold upon the public. It is not difficult and is very dashing and effective; just the thing for the parlor and Exposition hall.

The Programme of the French Fete celebration at Koerner's Garden presented numbers by Miss Eugene Dussuchal, Mrs. Rockel, Mr. B. Dierkes and Mr. J. Saler. The singers were all rapturously encored.

Mrs. J. Ellicock gave a birthday party in honor of her son Walter's birthday, at her residence, 2415 North Broadway, on which occasion a pleasant evening was spent. Among a number of presents he received, was an elegant gold watch from his parents. Refreshments were served, and music and dancing were enjoyed until a late hour.

The sober air of West Pine street was treated the other night by Messrs. Wayman McCreery, Fred Specht, Henry Graffman, Harry Walker, Beaumont Smith et al. They drev up at the residence of Mr. Charles Kunkel after midnight and gave one of their beautiful serenades. A very pleasant time was spent within with the host and hostess, Mr. and Mrs. Charles Kunkel.

At the last concert of the Musical Convention held at Waukesha, Wis., Miss Dickinson of St. Louis, played the second number, "Kamenoi-Ostrow" a piano solo. The press states "Miss Dickinson is a magnificent pianist; her touch is delicate and firm, and she renders the most difficult passages with ease. She received a well deserved encore." Miss Dickinson is a pupil of Victor Ehling.

"Sunlight" is the name of a very charming gavotte just out, and composed by Miss Sallie B. McCulloch, a pupil of M.

I. Epstein. A Southern paper says: "Two years of close application under the instruction of Prof. Epstein, of St. Louis, who is also a composer, gives Miss McCulloch very flattering prospects as a leading pianist of the South. Waco is proud to claim her nativity."

MAJOR AND MINOR.

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A retired New York piano maker who recently visited Chicago was invited by Mr. Kimball to inspect their factory. His surprise he tells us was beyond expression not only at the magnitude of the establishment, but at the quality of the material and as well as the superior manner of the construction of their pianos.

Their output is fifteen pianos per day and notwithstanding this they are 300 pianos behind orders. The Kimball Co. have now under construction one of the finest piano warehouses and halls on this continent. This they expect to occupy by Feby. 1st, 1891.

J. A. W. Fernow, the popular druggist at south west corner Broadway and Market St., has moved his old and established stand to the larger and more elegant quarters on the opposite corner, (north west). He now has one of the finest arranged stores in the city, which likewise affords him more room and better facilities for manufacturing his celebrated family medicines the good qualities of which are well known wherever tried, such as Fernow's Kidney and Liver Cordial, Fernow's Chapoline, Fernow's Chapoline Soap, Fernow's Enameline, Fernow's Harmless Beautifier Complexion Powder, Fernow's Perfume Extracts, Fernow's Invigorating Hair Dressing, Fernow's Golden Blonde, Fernow's Beef, Iron and Wine, Fernow's Lung Tonic, Fernow's Emulsion of Cod Liver Oil with Hypophosphites of Lime and Soda, Fernow's Compound Stillingia Juice, Fernow's Antibilious Pills, Fernow's Worm Lozenges, Fernow's Toothache drops, Fernow's Carbolic Salve, Fernow's Corn Destroyer, Fernow's Pile Ointment, Fernow's Rheumatic Liniment, Fernow's Select Sea Salt, Fernow's Polishing Powder, Fernow's Jewelry Polish. Importations by J. A. W. Fernow:

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Linen Goods Store.
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Paper Pattern Store.
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VESPER CHIMES.

(VESPER GLOCKEN)

Meditation.

Swinging aloft with solemn swell,
Clear from the church-tower clangs the bell
Knelling souls that would repent
To the Holy Sacrament.

Da tönt ihm von dem Glockenstrang
Hellschlagend des Geläutes Klang,
Das alle Sünder, hochbegnadet,
Zum Sacramente festlich ladet.

Schiller.

Spindler - Kunkel.

Moderato $\text{♩} = 88$. con espressione.

The musical score is written for piano and left hand. It begins with a tempo marking of 'Moderato' and a metronome indication of 88 beats per minute, with the instruction 'con espressione'. The key signature has one flat (B-flat). The score is divided into four systems. The first system includes dynamics *f*, *mf*, and *p*, and a 'cantabile' marking for the left hand. The second and third systems feature repeated left-hand figures marked 'l. h.' with fingerings 3, 5, 4, 2. The fourth system concludes with a 'rit.' (ritardando) marking. Pedal markings ('Ped.') are indicated throughout, often with asterisks. Fingerings are provided for many of the notes, particularly in the left hand.

a tempo. *l.h.*

This system contains the first five measures of the left-hand part. The notation is in treble clef with a key signature of two flats. It features a series of chords and single notes, with some measures containing triplets. Pedal points are indicated by asterisks below the bass line in measures 1, 3, 4, and 5.

* Ped. * Ped. * Ped. * Ped. *

l.h.

This system contains measures 6 through 10. It continues the melodic and harmonic progression with various chordal textures. Pedal points are marked with asterisks in measures 6, 8, 9, and 10.

Ped. * Ped. * Ped. * Ped.

l.h.

This system contains measures 11 through 15. Measure 12 features a dynamic marking of *f* (forte). The notation includes some sixteenth-note passages. Pedal points are indicated in measures 11, 13, 14, and 15.

* Ped. * Ped. *f* Ped. * Ped. * Ped.

This system contains measures 16 through 20. It features more complex chordal structures and some sixteenth-note runs. Pedal points are marked in measures 16, 17, 18, 19, and 20.

* Ped. * Ped. * Ped. * Ped. *

This system contains the final five measures (21-25) of the left-hand part. It concludes with sustained chords and some melodic fragments. Pedal points are indicated in measures 21, 22, 23, 24, and 25.

Ped. * Ped. * Ped. * Ped. *

First system of musical notation. Treble and bass staves. Dynamics: *f*, *p*, *f*, *p*. Pedal markings: Ped., Ped., Ped., Ped. with asterisks. Fingerings: 1, 2, 3, 4.

Second system of musical notation. Treble and bass staves. Dynamics: *ff*. Pedal markings: Ped., Ped., Ped., Ped. with asterisks. Fingerings: 2, 5, 4, 3, 2, 4, 3, 2, 1, 2, 3, 4, 5, 2, 1, 2, 3, 4, 5.

Third system of musical notation. Treble and bass staves. Pedal markings: Ped., Ped., Ped. with asterisks. Left hand (l.h.) markings: l.h., 5 4 3 2, 3 2 1, 5 4 3 2, 3 2 1.

Fourth system of musical notation. Treble and bass staves. Left hand (l.h.) markings: l.h., 5 4 3 2, 3 2 1, 5 4 3 2, 3 2 1, l.h., 5 4 3 2, 3 2 1, l.h., 5 4 3 2, 3 2 1, l.h., 5 4 3 2, 3 2 1. Pedal markings: Ped., Ped., Ped., Ped., Ped., Ped. with asterisks.

Fifth system of musical notation. Treble and bass staves. Left hand (l.h.) markings: l.h., 5 4 3 2, 3 2 1, l.h., 5 4 3 2, 3 2 1, l.h., 5 4 3 2, 3 2 1. Pedal markings: Ped., Ped., Ped., Ped. with asterisks.

Musical score for "The Rose Tree" in 2/4 time. The score is written for a single melodic line (treble clef) and a bass line (bass clef). The key signature is one flat (B-flat). The tempo is marked "a tempo". The score includes a variety of musical notations, including eighth and sixteenth notes, rests, and fingerings. The piece concludes with a double bar line and a repeat sign.

Musical score for "The Rose Tree" in 3/4 time, featuring a treble and bass staff. The key signature has three flats (B-flat, E-flat, A-flat). The score includes a piano introduction, a first ending, and a second ending. The first ending is marked with a double bar line and a repeat sign. The second ending is marked with a double bar line and a repeat sign. The score includes a piano introduction, a first ending, and a second ending. The first ending is marked with a double bar line and a repeat sign. The second ending is marked with a double bar line and a repeat sign.

[illegible]

SUNLIGHT.

GAVOTTE.

Sallie B. Mc. Culloch.

Moderato ♩ _132.

[illegible]

Musical score for "The Rose Tree" in 2/4 time, featuring a treble and bass staff. The melody is in the treble staff, and the accompaniment is in the bass staff. The key signature has two sharps (F# and C#). The score includes fingerings (1-5) and pedaling instructions (Ped.) with asterisks. The piece concludes with a double bar line and a repeat sign.

Musical score for "The Merry Widow" (No. 10). The score is written for piano and voice. The piano part is in 2/4 time, with a key signature of one sharp (F#). The melody is in the right hand, and the accompaniment is in the left hand. The score includes a variety of musical notations, including eighth and sixteenth notes, rests, and dynamic markings such as *Pod.* (Piano) and *Pod.* (Piano). The score is divided into measures by vertical bar lines.

The musical score is for a piano introduction and a waltz section. The introduction is marked with a piano (p) dynamic and a waltz tempo. The score is written for piano and includes fingerings, pedaling, and a waltz tempo marking. The key signature is one sharp (F#). The introduction consists of a series of chords and single notes, with fingerings indicated above and below the notes. The waltz section begins with a 3/4 time signature and a waltz tempo marking. The score includes a variety of musical notations, including chords, single notes, and rests. The piano part is written on a grand staff with a treble and bass clef. The score is a page from a music book, with the page number 100 visible in the bottom right corner.

The musical score for 'The Merry Widow' waltz is presented in a single system. The right hand (treble clef) plays a melodic line with various ornaments and fingerings (e.g., 2 4 3, 2 4 3, 2 3, 2 4 3, 2 1 2, 3 1, 5 3 1, 2 4 3, 2, 5 3 1, 2 4 3, 2, 2 4 1). The left hand (bass clef) provides a harmonic accompaniment with chords and single notes, often marked with 'Ped.' (pedal) and 'Coda' symbols. The score is written in 3/4 time and includes a key signature of one sharp (F#).

A musical score for the song "The Rose Tree". The score is written for a single melodic line and a basso continuo line. The melodic line is in treble clef with a key signature of one sharp (F#). The basso continuo line is in bass clef with a key signature of one sharp (F#). The score is divided into eight measures. The first measure contains a treble clef, a key signature of one sharp, and a common time signature. The first measure of the basso continuo line is marked "Ped." and contains a whole note chord. The second measure of the basso continuo line is marked "Ped." and contains a whole note chord. The third measure of the basso continuo line is marked "Ped." and contains a whole note chord. The fourth measure of the basso continuo line is marked "Ped." and contains a whole note chord. The fifth measure of the basso continuo line is marked "Ped." and contains a whole note chord. The sixth measure of the basso continuo line is marked "Ped." and contains a whole note chord. The seventh measure of the basso continuo line is marked "Ped." and contains a whole note chord. The eighth measure of the basso continuo line is marked "Ped." and contains a whole note chord. The score is written in a style typical of early 20th-century musical notation.

A musical score for the song "The Rose Tree". It features a treble and bass staff. The treble staff contains the melody with various ornaments (flourishes) above notes. The bass staff contains the accompaniment, including chords and single notes. The word "Ped." (pedal) is written below the bass staff at several points, indicating when to use the sustain pedal. The score is written in a key with one sharp (F#) and a common time signature (C).

Musical score for "The Rose Tree" in G major, 2/4 time. The score is for a single melodic line on a treble clef staff. The melody is characterized by a series of eighth and sixteenth notes, often beamed together. The key signature has one sharp (F#). The tempo is marked "Allegretto". The score includes a "cres." (crescendo) marking. The piece concludes with a double bar line.

5 5 4 2 5 4 5 1 2 3 3 5 5 2 3 4 3 2 3

cres.

f

p

2 5 2 5 3 2 1 2 5 1 4 2 1 2 5 1 4

4 3 2 1 4 2 3 5 4 3 4 2 8 4 2 5 3 5 2 4 3 2 1 2 5 2 1 4 5 2 1

FINALE.

Repeat from the beginning to ♯: then go to the finale

Con anima.

1 3 3 5 4 2 1 1 1 2 3 3 5 4 2 1 1 2 1 4 3 1 4 3 1

8

SLUMBER SONG.

(SCHLUMMER LIED.)

Words by Eben Nexford.

Translation by H. Hartmann.

Music by Geo. Jarvis.

Moderato ♩ - 100

The first system of musical notation is in 3/4 time. The treble staff begins with a piano (p) dynamic and a half note G4. The bass staff has a half note G2. The melody continues with quarter notes A4, B4, and C5, followed by a half note D5. The bass line consists of half notes G2, A2, and B2. Pedaling (Ped.) is indicated under the first and third measures. Fingering numbers (1-5) are shown above the treble staff notes.

3. O sing' ein Lied zum Schlummer: Ich hör' fern-ab so süß Im
 2. O sing' ein Lied zum Schlummer Das Nest auf schwankem Ast Es
 1. O sing' ein Lied zum Schlummer Den Klein-en auf dem Knie; Schon

The second system of musical notation continues the melody. The treble staff begins with a forte (f) dynamic and a half note G4. The bass staff has a half note G2. The melody continues with quarter notes A4, B4, and C5, followed by a half note D5. The bass line consists of half notes G2, A2, and B2. Pedaling (Ped.) is indicated under the first and third measures. Fingering numbers (1-5) are shown above the treble staff notes.

1. O sing a song for slum-ber. When wee ones at my knee, Their
 2. O sing a song for slum-ber. The nest up-on the bough Is
 3. O sing a song for slum-ber. I hear far off and sweet, The

3. Traum-land Glocken klin-gen, Wo leich-te El-fen-füss'
 2. schau-kelt nun im Nachtwind Die Vö-ge-lein zur Rast;
 1. küsst ich sie zu Bet-te Auch liess ich be-ten sie.

The third system of musical notation continues the melody. The treble staff begins with a piano (p) dynamic and a half note G4. The bass staff has a half note G2. The melody continues with quarter notes A4, B4, and C5, followed by a half note D5. The bass line consists of half notes G2, A2, and B2. Pedaling (Ped.) is indicated under the first and third measures. Fingering numbers (1-5) are shown above the treble staff notes.

1. lit-tle pray'rs lisp-o-ver, And kiss good-night to me,
 2. rock-ing in the night wind, And lit-tle bird-ies now,
 3. sound of bells in sleep-land Where dream-elves tripp-ing feet

3. Im Geh'n den Takt sich schlagen Zum hel - len Reigen - sung..... O
 2. Sie träu - men und sie schmiegen Sich an der Mutter Brust..... So
 1. Die Mut - ter nimmt die Herzchen Und legt sie lind und sucht..... Ins

1. Then mo - ther takes her dar - lings, And cud - dles them a way;..... In
 2. Are dream - ing as they cud - dle, A - gainst their mo thers breast;..... O
 3. Are mark - ing off the meas - ures Of mo - ments as they go..... O

Ped. Ped. Ped. *

3. lau - schet, Herzchen, lau - schet Dem sü - ssen sanften Klang! Dem
 2. möcht' ich euch gern wie - gen Zu Schlaf..... ihr, mei - ne Lust. Zu
 1. war - me Bett zur Ru - he, Bis dass..... der Tag er - wacht. Bis

1. soft warm beds to slum - ber, And dream till peep of day; And
 2. go to sleep as they do, My nest - lings in your nest; My
 3. lis - ten, dar - lings, lis - ten, How sweet it is, and low How

Ped. Ped. Ped. Ped. *

3. sü - ssen sanften Klang, Dem sü - ssen sanf - ten Klang!
 2. Schlaf..... ihr, mei - ne Lust, Zu Schlaf ihr, mei - ne Lust.
 1. dass..... der Tag er - wacht, Bis dass der Tag er - wacht.
 rall.

1. dream till peep of day; And dream till peep of day:
 2. nest - lings in thy nest; My nest - lings in your nest.
 3. sweet..... it is, and low How sweet it is, and low.

rall. mf

Ped. *

Noch die - sen Kuss, dann träumet Von

O take this kiss to dream of, With

Should the syncopation accompaniment offer any difficulty while singing play the chords with the notes of the voice as marked.

a tempo.

schön - em Licht - ge - fild;

Be - hü - te euch ein Eng - el, Gott sei euch Schirm und

all things sweet and fair; May An - gels guard your slum - ber, God have you in His

Schild.

Noch die - sen Kuss, dann träu - met

Von schön - em Licht - ge -

care: O take this kiss to dream of, With all things sweet and

rall: dim:

fild,

Be - hü - te euch ein Eng - el, Gott sei euch Schirm und Schild.

fair; May An - gels guard your slum - ber, God have you in His care.

last verse

f

Ped.

3 2 5 4 4 2 1 4

2 5

1

Ped.

ANNA-MARIE.

POLKA.

J. B. Goe.

Tempo di Polka. ♩ - 100

The musical score for "Anna-Marie Polka" is written for piano and bass. It consists of six systems of staves. The first system begins with a piano (p) dynamic and a tempo marking of 100. The music is in 2/4 time. The score includes various musical notations such as eighth and sixteenth notes, rests, and dynamic markings (p, f). Pedal points are indicated by "Ped." and asterisks. Fingerings are shown with numbers 1-5. The piece concludes with a double bar line and a repeat sign.

First system of piano music. The right hand features a series of eighth-note chords and single notes with fingerings (1-5). The left hand plays a steady eighth-note accompaniment. Pedal markings (Ped.) and asterisks (*) are placed below the staff.

Second system of piano music. Similar to the first, it features eighth-note patterns in both hands. The right hand includes some sixteenth-note runs. Pedal markings (Ped.) and asterisks (*) are present.

Third system of piano music, labeled **Trio.** in the left margin. The right hand has a more active melody with eighth-note runs and fingerings. The left hand continues with a steady accompaniment. Pedal markings (Ped.) and asterisks (*) are included.

Fourth system of piano music. The right hand features a melodic line with eighth-note chords and fingerings. The left hand provides a consistent eighth-note accompaniment. Pedal markings (Ped.) and asterisks (*) are used.

Fifth system of piano music. It includes a first ending (1.) and a second ending (2.) marked above the staff. The right hand has more complex eighth-note patterns. Pedal markings (Ped.) and asterisks (*) are present.

Sixth system of piano music. The right hand features a melodic line with eighth-note chords and fingerings. The left hand continues with a steady accompaniment. Pedal markings (Ped.) and asterisks (*) are included.

First system of musical notation, measures 1-8. Treble and bass staves with fingerings and dynamics. Dynamics include *f* and *p*. Pedal markings are present below the bass staff.

Second system of musical notation, measures 9-16. Treble and bass staves with fingerings and dynamics. Pedal markings are present below the bass staff.

Third system of musical notation, measures 17-20. Treble and bass staves with fingerings.

CODA. Section of musical notation, measures 21-24. Treble and bass staves with fingerings.

Repeat from the beginning to then close with CODA.

Fourth system of musical notation, measures 25-32. Treble and bass staves with fingerings.

Fifth system of musical notation, measures 33-40. Treble and bass staves with fingerings.

Sixth system of musical notation, measures 41-48. Treble and bass staves with fingerings and dynamics. Dynamics include *f*. Pedal marking is present below the bass staff.

INTERNATIONAL FANTASIE.

M. J. EPSTEIN.

MISERERE from IL TROVATORE.

SECONDO.

Allegro moderato. M.M. ♩ = 112.

ff

mf

mf

mf senza rit:

p

INTERNATIONAL FANTASIE.

M. J. EPSTEIN

MISERERE from IL TROVATORE.

PRIMO.

Allegro moderato. M.M. ♩ = 112.

The image displays a page of musical notation, likely for a piano, consisting of three systems of staves. Each system contains a grand staff (treble and bass clefs) and a single staff below it. The notation is complex, featuring many chords, arpeggios, and slurs. Fingerings are indicated by numbers 1-5. Dynamic markings include *ff* (fortissimo), *f* (forte), and *dim.* (diminuendo). The tempo/mood marking *senza rit.* (without ritardando) is present at the bottom. The notation includes various musical symbols such as slurs, ties, and repeat signs. The page is numbered 8a at the top left.

Explanation of M. M.—The figures after the note indicate the number of notes of the same value to be played in a minute.

M. M. $\text{♩} = 72$.

First system of musical notation. The upper staff is in bass clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. It features a series of triplet chords, each marked with a '3' and a slur. The lower staff is also in bass clef with the same key signature and time signature, containing a single melodic line. The dynamic marking *p* (piano) is placed below the first measure of the upper staff. Both staves have a 'Red.' marking with an asterisk at the end of the first measure.

Second system of musical notation. The upper staff continues the triplet chord pattern. The lower staff continues the melodic line. The dynamic marking *cres:* (crescendo) is placed below the first measure of the lower staff, and *rit:* (ritardando) is placed below the last measure of the lower staff. Both staves have a 'Red.' marking with an asterisk at the end of the first measure.

Third system of musical notation. The upper staff features a dense, rapid triplet chord pattern. The lower staff continues the melodic line. The dynamic marking *ff* (fortissimo) is placed below the first measure of the lower staff. Both staves have a 'Red.' marking with an asterisk at the end of the first measure.

Fourth system of musical notation. The upper staff continues the dense triplet chord pattern. The lower staff continues the melodic line. The dynamic marking *ff* (fortissimo) is placed below the first measure of the lower staff. Both staves have a 'Red.' marking with an asterisk at the end of the first measure.

Fifth system of musical notation. The upper staff features a series of chords, some marked with a '4' and a slur. The lower staff continues the melodic line. The dynamic marking *mf senza rit:* (mezzo-forte without ritardando) is placed below the first measure of the lower staff, and *p* (piano) is placed below the last measure of the lower staff. Both staves have a 'Red.' marking with an asterisk at the end of the first measure.

PRIMO.

M. M. 72.

marcata la melodia.

M.M. $\text{♩} = 72$.

PRIMO.

Accom: *p e stac:*

Tempo 1^o.

rit:

senza rit:

* To abbreviate go from ♩ to ♩ Page 7

* To abbreviate go from \$ to ⌘ Page 7

M. M. ♩ = 72.

marcato la melodia

The first system of musical notation features a treble and bass staff. The treble staff contains a melody with triplets and slurs, marked with fingerings 1, 2, 3, 4. The bass staff provides accompaniment with triplets and slurs, marked with fingerings 3, 4. The tempo is marked *marcato* and the dynamics are *la melodia* and *accomp: p*. The system concludes with a series of notes marked with asterisks and the word *Red.*.

The second system of musical notation continues the melody and accompaniment. The treble staff features triplets and slurs, marked with fingerings 3, 4. The bass staff provides accompaniment with triplets and slurs, marked with fingerings 3, 4. The tempo is marked *cres:* and the dynamics are *Red.* and ** Red.*.

The third system of musical notation features a treble and bass staff. The treble staff contains a melody with triplets and slurs, marked with fingerings 1, 2, 3, 4, 5, 6. The bass staff provides accompaniment with triplets and slurs, marked with fingerings 3, 4. The tempo is marked *a tempo.* and the dynamics are *f rit:* and *p*. The system concludes with a series of notes marked with asterisks and the word *Red.*.

The fourth system of musical notation features a treble and bass staff. The treble staff contains a melody with triplets and slurs, marked with fingerings 3, 4, 5, 6. The bass staff provides accompaniment with triplets and slurs, marked with fingerings 3, 4. The tempo is marked *rit:* and the dynamics are *Red.* and ** Red.*.

M. M. $\text{♩} = 72$.

PRIMO.

7

leggiere

marcato la melodia.

* Performers finding the scale passage too difficult can omit same and play the notes written for the left hand also with the right an octave higher.

a tempo.

The first system of the musical score consists of two staves. The upper staff is for the piano, featuring a series of triplets (marked with a '3' and a slur) in the right hand and single notes in the left hand. The lower staff is for the violin, with a series of single notes in the right hand and a tremolo (marked with a wavy line) in the left hand. The tempo is marked 'a tempo.' and the dynamics include 'f' (forte) and 'ff' (fortissimo).

VALSE from FAUST. *Tempo di Valse*. M.M.♩ = 92.

The second system of the musical score consists of two staves. The upper staff is for the piano, featuring a series of single notes in the right hand and a tremolo (marked with a wavy line) in the left hand. The lower staff is for the violin, with a series of single notes in the right hand and a tremolo (marked with a wavy line) in the left hand. The tempo is marked 'Tempo di Valse' and the dynamics include 'f' (forte) and 'ff' (fortissimo).

* On Pianos where this A is missing, play the tremolo an octave higher.

8a PRIMO. 9

f a tempo.

8a

Tempo di Valse. M. M.  **= 92.**

VALSE from FAUST.

ossia.

[illegible]

p

p

8^a

P

Red. *

8^a

Red. *

8^a

P

Red. *

8^a

Red. *

8^a

Red. *

8^a

Red. *

* To abbreviate go from $\$$ to \oplus Page 15.

The musical score is arranged in six systems, each consisting of two staves. The key signature is one sharp (F#), and the time signature is 4/4. The notation includes various musical symbols such as notes, rests, and dynamic markings.

System 1: The first system begins with a forte (*f*) dynamic. It features complex fingerings (e.g., 2, 1, 2, 1) and articulation marks (accents and slurs). The right hand has a series of sixteenth-note patterns, while the left hand plays a more rhythmic accompaniment. The system concludes with a repeat sign.

System 2: The second system continues the musical theme, maintaining the forte (*f*) dynamic. It includes similar fingerings and articulation. The right hand's melodic line is prominent, with the left hand providing harmonic support. The system ends with a repeat sign.

System 3: The third system introduces a piano (*p*) dynamic. The tempo or mood is indicated by the word *Cantabile.* written above the staff. The right hand plays a series of eighth notes, and the left hand has a steady accompaniment of eighth notes. The system concludes with a repeat sign.

System 4: The fourth system continues the piano (*p*) section. It features a mix of eighth and sixteenth notes in both hands. The right hand has a more active melodic line, while the left hand remains accompanimental. The system ends with a repeat sign.

System 5: The fifth system continues the piano (*p*) section. It includes various fingerings and articulation marks. The right hand has a series of eighth notes, and the left hand has a steady accompaniment. The system ends with a repeat sign.

System 6: The sixth system concludes the piece. It begins with a piano (*p*) dynamic and includes a crescendo (*cres:*) marking. The right hand has a series of eighth notes, and the left hand has a steady accompaniment. The system ends with a repeat sign.

The musical score is written for a single melodic line, likely for a violin or flute, as indicated by the 'PRIMO.' marking. It consists of six systems of music, each with a grand staff. The notation is highly detailed, featuring numerous fingerings (numbers 1-4), breath marks (x), and dynamic markings. The first system begins with a *ritardando* (*rit.*) and *forte* (*f*) marking. The second system includes a *ritardando* (*rit.*) and *forte* (*f*) marking. The third system features a *dolce* (sweet) and *piano* (*p*) marking. The fourth system includes a *ritardando* (*rit.*) and *piano* (*p*) marking. The fifth system includes a *ritardando* (*rit.*) and *piano* (*p*) marking. The sixth system includes a *ritardando* (*rit.*) and *piano* (*p*) marking, followed by a *crescendo* (*cres:*) marking. The piece concludes with a final flourish.

This page contains six systems of musical notation for a piano piece. The notation is written for both the right and left hands, using treble and bass clefs. The key signature is one sharp (F#). The piece begins with a mezzo-forte (mf) dynamic and concludes with a piano (p) dynamic. The notation includes various musical symbols such as notes, rests, and dynamic markings. The piece concludes with a double bar line.

PRIMO.

15

The musical score is arranged in six systems, each consisting of a piano (p) and a violin (v) staff. The key signature is one sharp (F#), and the time signature is 4/4. The score includes various musical notations such as triplets, slurs, and dynamic markings.

System 1: The piano staff begins with a *mf* marking. Both staves feature triplets and slurs. The violin staff has a *mf* marking. The system ends with a double bar line.

System 2: Continues the musical theme with similar triplet and slur patterns. The system ends with a double bar line.

System 3: The piano staff has a *f* marking. The violin staff has a *f* marking. The system ends with a double bar line.

System 4: Continues the musical theme with similar triplet and slur patterns. The system ends with a double bar line.

System 5: The piano staff has a *f* marking. The violin staff has a *f* marking. The system ends with a double bar line.

System 6: The piano staff has a *p* marking. The violin staff has a *p* marking. The system ends with a double bar line.

Moderato. M. M. ♩ = 88.

This musical score is for the second part of the 'Star Spangled Banner' piece. It is written for piano and features a variety of musical techniques. The score begins with a piano (*p*) dynamic and includes a 'Pedale.' instruction. The music is characterized by frequent triplets and sixteenth-note patterns. The tempo is marked 'Moderato' with a metronome setting of 88. The key signature has one sharp (F#). The score concludes with a 'rit.' (ritardando) marking followed by a 'ff' (fortissimo) section and a final flourish. The page number '12' is visible at the bottom right.

17

M.M. ♩ = 88.

* In the movements where the ~~Red.~~ is indicated by "*Pedule*," the use thereof is left to the taste of the performers.

GRANDE DUCHESSE.

Allegro. M.M. ♩ = 152.

The first system of musical notation for the piece 'Grande Duchesse'. It consists of a grand staff with a treble and bass clef. The key signature is one sharp (F#). The time signature is 2/4. The tempo is marked 'Allegro. M.M.' with a quarter note equal to 152 beats per minute. The first measure of the bass line is marked with a piano 'p' dynamic. The music features a rhythmic pattern of eighth and sixteenth notes.

Pedale.

The second system of musical notation, continuing the piece. It features a grand staff with a treble and bass clef. The key signature is one sharp (F#). The time signature is 2/4. The music continues with a rhythmic pattern of eighth and sixteenth notes.

The third system of musical notation, continuing the piece. It features a grand staff with a treble and bass clef. The key signature is one sharp (F#). The time signature is 2/4. The music continues with a rhythmic pattern of eighth and sixteenth notes.

The fourth system of musical notation, continuing the piece. It features a grand staff with a treble and bass clef. The key signature is one sharp (F#). The time signature is 2/4. The music continues with a rhythmic pattern of eighth and sixteenth notes.

The fifth system of musical notation, continuing the piece. It features a grand staff with a treble and bass clef. The key signature is one sharp (F#). The time signature is 2/4. The music continues with a rhythmic pattern of eighth and sixteenth notes. The system ends with a double bar line and a repeat sign.

The sixth system of musical notation, continuing the piece. It features a grand staff with a treble and bass clef. The key signature is one sharp (F#). The time signature is 2/4. The music continues with a rhythmic pattern of eighth and sixteenth notes. The system ends with a double bar line and a repeat sign. The final measure of the system is marked with a forte 'ff' dynamic and a 'rit.' (ritardando) marking.

GRANDE DUCHESSE.

PRIMO.

19.

First system of musical notation. The key signature is one sharp (F#) and the time signature is 2/4. The tempo is marked *Allegro*. The dynamics are *mf* (mezzo-forte). The tempo marking includes *M. M. = 152*. The system includes a *Pedale.* instruction. The notation features complex fingerings and articulation marks (x) throughout both staves.

Second system of musical notation, continuing the piece. It maintains the 2/4 time signature and includes various fingerings and articulation marks.

Third system of musical notation. The notation continues with complex fingerings and articulation marks.

Fourth system of musical notation. The notation continues with complex fingerings and articulation marks.

Fifth system of musical notation. The notation continues with complex fingerings and articulation marks.

Sixth system of musical notation. The notation continues with complex fingerings and articulation marks. The system concludes with a *rit.* (ritardando) marking and a *ff* (fortissimo) dynamic marking.

Tempo di Marcia. M. M. ♩ = 112.

ff grandioso.

ff

Red. * Red. * Red. * Red. * Red. * Red. * Red. * Red. * Red. * Red. *

This system features a grandioso march tempo in 4/4 time. The right hand plays a series of chords and triplets, while the left hand provides a steady bass accompaniment. The piece is marked 'ff' (fortissimo) and 'grandioso'.

PIQUE DAME.

Andantino con moto. M. M. ♩ = 100.

ff rit: pp

Pedale.

Red. * Red. * Red. * Red. * Red. * Red. * Red. * Red. *

This system introduces the 'PIQUE DAME' section in 4/4 time at an 'Andantino con moto' tempo. It begins with a fortissimo (ff) and ritardando (rit:) section, followed by a piano (pp) section. A 'Pedale' instruction is present. The left hand continues with a rhythmic accompaniment.

This system continues the musical piece with a series of chords and melodic lines in both hands, maintaining the 4/4 time signature.

ad lib:

a tempo.

pp fp pp

Red. *

This system features a section marked 'ad lib:' (ad libitum) and 'a tempo.' The dynamics shift from piano (pp) to fortissimo (fp) and back to piano (pp). The left hand has a 'Red.' (Reduction) mark.

Red. *

This final system on the page continues the musical composition with various chordal textures and melodic fragments. It includes a 'Red.' (Reduction) mark in the left hand.

8a

Andantino con moto.

PIQUE DAME. M.M. ♩ = 100.
Andantino con moto.

Secondo.

p

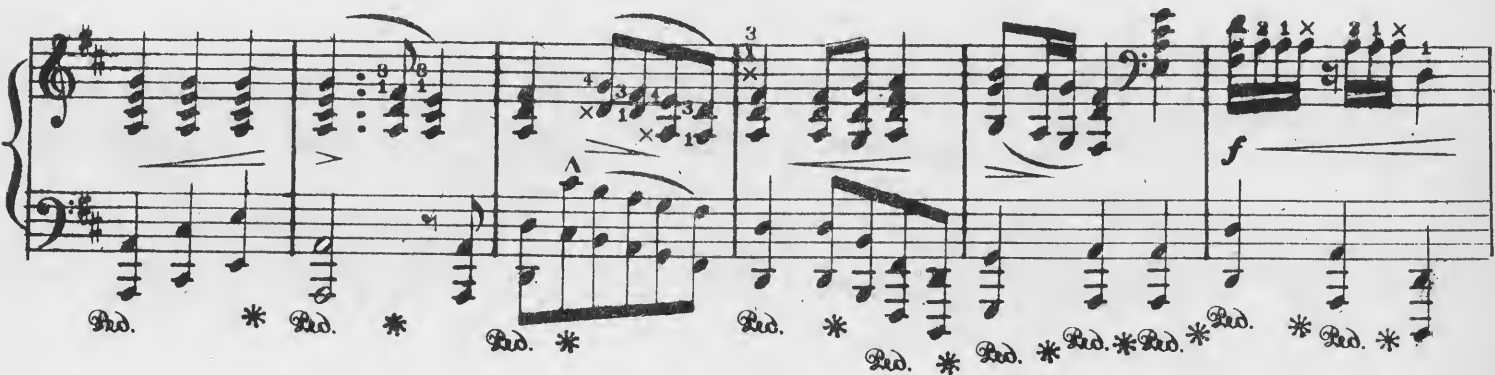
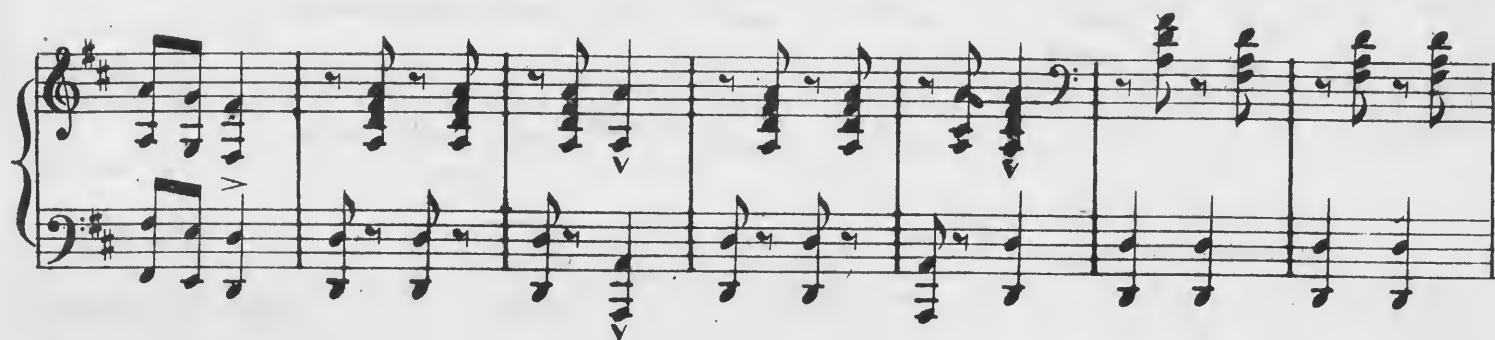
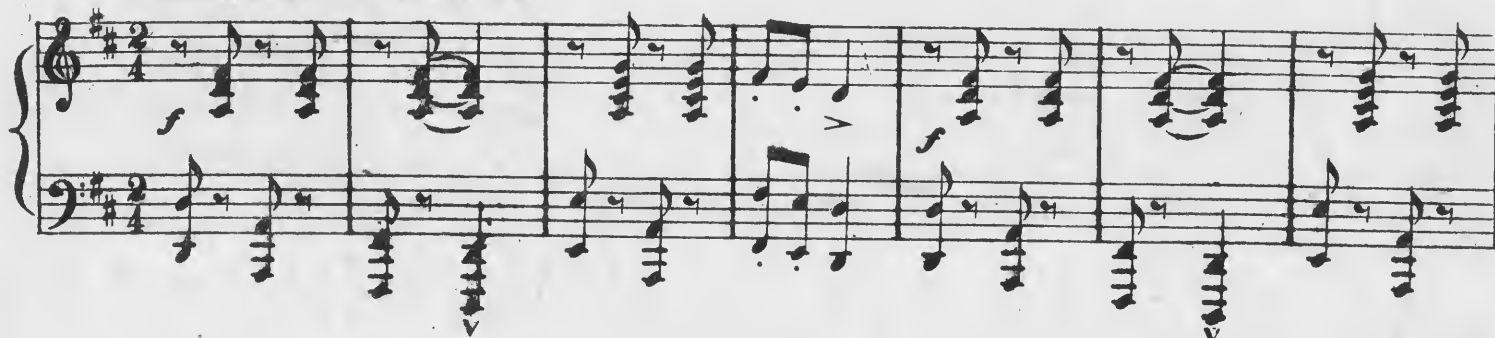
Pedale.

The image shows a musical score for a piece titled "PIQUE DAME. M.M. ♩ = 100." The tempo is marked "Andantino con moto." The score is for a piano and a pedaled accompaniment. The piano part is in treble clef, 4/4 time, and the pedaled part is in bass clef, 4/4 time. The piano part begins with a "Secondo." marking. The pedaled part is marked "Pedale." and "p" (piano). The score consists of two systems of music. The first system has four measures, and the second system has four measures. The piano part features various melodic lines, including eighth and sixteenth notes, and rests. The pedaled part provides a rhythmic accompaniment with eighth and sixteenth notes, often beamed together. There are dynamic markings like "p" and "Pedale." and articulation marks like "x" (accents) throughout the score. The tempo is indicated as "M.M. ♩ = 100." and the style is "Andantino con moto."

The musical score for 'The Merry Widow' waltz is presented on two staves. The key signature is one sharp (F#), and the time signature is 3/4. The notation includes numerous beamed eighth and sixteenth notes, often with fingerings (1, 2, 3, 4) indicated above or below. There are also rests and dynamic markings like 'f' (forte) and 'p' (piano). The piece concludes with a double bar line and a repeat sign.

Musical score for "The Merry Widow" (Act II), featuring a piano and voice. The score is in 2/4 time and includes a key signature of one sharp (F#). The piano part is marked *ad lib.* and *a tempo.* The vocal part is marked *fp* and *pp*. The score includes various musical notations such as notes, rests, and dynamic markings.

* To abbreviate go from \$ to Ⓟ Page 23.

Vivacissimo. M. M. $\text{♩} = 108$.

Vivacissimo. M.M. $\text{♩} = 108.$

8^a

First system of musical notation for the first piece, featuring a treble and bass staff with various musical notations including notes, rests, and fingerings.

8^a

Second system of musical notation for the first piece, continuing the treble and bass staves with musical notations.

1^a. 8^a rit. 2^a. rit.

GOD SAVE THE QUEEN. M.M. $\text{♩} = 98.$

p Maestoso.

Third system of musical notation, marking the beginning of 'God Save the Queen' with a change in tempo and dynamics.

Fourth system of musical notation, featuring a treble staff with a complex rhythmic pattern and a bass staff with simpler notes.

Fifth system of musical notation, continuing the complex rhythmic patterns in both treble and bass staves.

Sixth system of musical notation, concluding the piece with a final flourish in the treble staff and a sustained bass line.

grandioso.

First system of piano accompaniment for the *SECONDO.* section, marked *grandioso.* The system includes a treble and bass staff with various dynamics (*f*, *mf*, *ff*) and articulation marks (*x*, *Red.*).

YANKEE DOODLE. M.M. $\text{♩} = 88$.

Second system of piano accompaniment for the *YANKEE DOODLE.* section, marked *M.M. ♩ = 88.* The system includes a treble and bass staff with various dynamics (*mf*, *Allegro.*, *p*) and articulation marks.

VAR: 1.

Third system of piano accompaniment for the *YANKEE DOODLE.* section, marked *VAR: 1.* The system includes a treble and bass staff with various dynamics (*p*, *f*) and articulation marks.

grandioso.

This system contains the first two staves of the 'Yankee Doodle' piece. The top staff is in treble clef with a key signature of two sharps (F# and C#). It begins with a 'ff' (fortissimo) dynamic and features a series of eighth-note chords. The bottom staff is in bass clef, also with a key signature of two sharps, and contains a bass line with some triplets and rests. There are asterisks (*) under the bottom staff in the first and third measures.

YANKEE DOODLE. M. M. c. — 88.

Allegro.

This system contains the third and fourth staves of the 'Yankee Doodle' piece. The top staff continues the melody with eighth notes and includes fingerings (1, 2, 3, 4) and accents (^). The bottom staff continues the bass line. The system ends with a 'rf' (ritardando) marking.

This system contains the fifth and sixth staves of the 'Yankee Doodle' piece. It continues the eighth-note melody and bass line. The system ends with a 'rf' (ritardando) marking.

VAR: 1.

p dolce.

This system contains the seventh and eighth staves of the 'Yankee Doodle' piece, labeled as a variation. The top staff features a melody with fingerings and accents. The bottom staff continues the bass line. The system ends with a repeat sign.

mf

This system contains the ninth and tenth staves of the 'Yankee Doodle' piece. The top staff continues the melody with fingerings and accents. The bottom staff continues the bass line. The system ends with a repeat sign.

VAR. II.

The musical score for 'VAR. II.' is written in bass clef and consists of four systems of music. The first system begins with a piano (*p*) dynamic marking. The second system includes a mezzo-forte (*mf*) marking and a repeat sign. The third system features a crescendo (*cres:*) marking followed by a mezzo-forte (*mf*) marking. The fourth system also includes a crescendo (*cres:*) marking. The score is characterized by a steady eighth-note bass line in the left hand and a more complex, often beamed, melody in the right hand. Fingering numbers (1, 2, 4) and breath marks (x) are present throughout the piece.

VAR: II.

8^a

First system of musical notation for Var: II. It consists of a grand staff with a treble and bass clef. The key signature has two sharps (F# and C#). The music begins with a piano (*p*) dynamic. The right hand features a series of eighth-note triplets, while the left hand plays a steady eighth-note accompaniment. Fingering numbers (1, 2, 3, 4) are indicated throughout.

8^a

Second system of musical notation for Var: II. The right hand continues with eighth-note triplets. The left hand has a *cres:* (crescendo) marking. The system concludes with a double bar line and a repeat sign. Fingering and articulation marks are present.

8^a

Third system of musical notation for Var: II. The right hand features a mix of eighth and sixteenth notes. The left hand continues with eighth-note accompaniment. Fingering and articulation marks are present.

8^a

Fourth system of musical notation for Var: II. The right hand continues with eighth-note patterns. The left hand has a *f* (forte) dynamic marking. Fingering and articulation marks are present.

8^a

Fifth system of musical notation for Var: II. The right hand continues with eighth-note patterns. The left hand has a *f* (forte) dynamic marking. The system concludes with a double bar line and a repeat sign. Fingering and articulation marks are present.

Musical score for piano, labeled "SECONDO." on page 28. The score consists of four systems of music, each with a grand staff (treble and bass clefs). The music is in D major (two sharps) and 3/4 time. The first system features a complex, rapid melody in the right hand with many beamed sixteenth and thirty-second notes, and a bass line with chords and single notes. The second system continues the rapid melody in the right hand. The third system shows a more active bass line with chords and single notes. The fourth system concludes the piece with a final chord in the right hand and a sustained bass line. Dynamics include forte (*f*) and piano (*p*). There are several asterisks (*) and "Red." markings below the staves, likely indicating specific performance techniques or editorial changes.

8^a

f *rf* *f* *rf* *f* *rf*

2^d time. Red. * Red. * Red. *

facilité.

8^a

ossia.

8^a

8^a

8^a

ossia.

2^d time.

8^a

FINALE.

The musical score is written for piano and consists of five systems of staves. The key signature is two sharps (F# and C#), and the time signature is 2/4. The score includes various musical notations such as notes, rests, and fingerings. Dynamics include *f* (forte), *rf* (ritardando), *accel:* (accelerando), *f molto cres:* (forte molto crescendo), and *ff* (fortissimo). Performance instructions include *furioso.* (furious), *Red.* (ritardando), and ** Red.* (crescendo). The score is marked with numerous fingerings and articulation marks, including accents and slurs. The final system ends with a *rf* marking and a final chord.

con bravoura.
FINALE.

First system of musical notation. The treble clef staff contains a series of eighth notes with triplets and slurs. The bass clef staff contains a series of eighth notes with triplets and slurs. The key signature is one sharp (F#). The system is marked with a 'cres:' (crescendo) instruction.

Second system of musical notation. The treble clef staff contains a series of eighth notes with triplets and slurs. The bass clef staff contains a series of eighth notes with triplets and slurs. The key signature is one sharp (F#). The system is marked with a 'cres:' (crescendo) instruction.

Third system of musical notation. The treble clef staff contains a series of eighth notes with triplets and slurs. The bass clef staff contains a series of eighth notes with triplets and slurs. The key signature is one sharp (F#). The system is marked with an 'accel:' (accelerando) instruction.

Fourth system of musical notation. The treble clef staff contains a series of eighth notes with triplets and slurs. The bass clef staff contains a series of eighth notes with triplets and slurs. The key signature is one sharp (F#). The system is marked with a 'sempre cres:' (sempre crescendo) instruction.

Fifth system of musical notation. The treble clef staff contains a series of eighth notes with triplets and slurs. The bass clef staff contains a series of eighth notes with triplets and slurs. The key signature is one sharp (F#). The system is marked with a 'furioso.' (furioso) instruction.

Primo.

f

Red.

rf

f

Red.

ff

Red.

rf

Red.

8^a

First system of music. Treble and bass staves. Treble staff has a melodic line with slurs and accents. Bass staff has a rhythmic accompaniment with fingerings 1, 2, 3, 4. Dynamics include *f* and *ff*. A *Red.* (Reduction) mark is at the end.

8^a

Second system of music. Treble and bass staves. Treble staff has a melodic line with slurs and accents. Bass staff has a rhythmic accompaniment with fingerings 1, 2, 3, 4. Dynamics include *ff* and *f*. A *Red.* (Reduction) mark is at the end.

ossia.

Third system of music, labeled *ossia.* Treble and bass staves. Treble staff has a melodic line with slurs and accents. Bass staff has a rhythmic accompaniment with fingerings 1, 2, 3, 4.

8^a

Fourth system of music. Treble and bass staves. Treble staff has a melodic line with slurs and accents. Bass staff has a rhythmic accompaniment with fingerings 1, 2, 3, 4. Dynamics include *ff*. A *Red.* (Reduction) mark is at the end.

8^a

Fifth system of music. Treble and bass staves. Treble staff has a melodic line with slurs and accents. Bass staff has a rhythmic accompaniment with fingerings 1, 2, 3, 4. Dynamics include *ff*. A *Red.* (Reduction) mark is at the end.

(**DAS VEILCHEN.**)

Allegretto  **80.**

It was a love - ly vio - let, A shep - herd mai - den came that way with
Es war ein her - zig's Veil - chen, Du kam ein' jun - ge Schü - fe - rin, mit

light some step and as - pect gay came near, came near, came o'er the green with song.
 leicht - tem Schritt und munterm Sinn da - her, da - her, die Wie - se her, und sang.

dolce.
p

Ah! thought the vio - let..... might I be the fair - est flow - er all the lea, ah! but.....
 Ach, denkt das Veil - chen, wär Ich nur die schönste Blu - me der Na - tur ach! nur.....

..... for one brief hour! And might be pluck'd by that dear maid and gent - ly in her
 ein klei - nes Weilchen! Bis mich das Liebchen ab - gepflückt, und an den Bu - sen

bo - som laid ah! but ah but! a few dear moments long!
 matt gedrückt, ach nur! ach nur! ein vier - tel Stündchen lang!

But O! A-las! the maiden pass'd, No eye up-on the vio-let
 Ach! a-ber ach! das Mädchen kam, Und nicht in Acht das Veilchen

cast but crush'd the love-ly flow-er! It sank and died, And
 nahm, zer-trat, das ar-me Veil-chen, Es sank, und starb, Und

rall.

heav'd no sigh, for if I die, I die thro' her, I die thro' her... beneath her
 freut sich noch, und sterb ich denn, so sterb ich doch durch sie, durch sie... zu ih-ren

strin - - - gen - - - do

rall.

feet I die, O sweetest violet! It was a love-ly vio-let.
 Fü-ssen doch, das ar-me Veilchen! Es war ein herzig's Veil-chen.

a piacere. *a tempo.*

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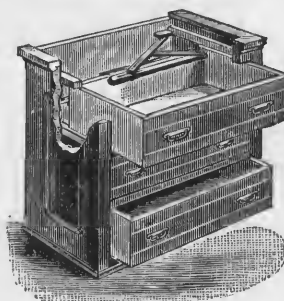
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Play in time! The playing of many virtuosos is like the gait of a drunkard. Make not such your models.

Always insist on having your instrument purely tuned. Accustom yourself, even though you have but little voice, to sing at sight without the aid of an instrument. The sharpness of your hearing will continually improve by that means. But if you are the possessor of a rich voice, lose not a moment's time, but cultivate it, and consider it the fairest gift which heaven has lent you.

Omit no opportunity, however, to play with others, in duos, trios, etc. It makes your playing fluent, spirited and easy. Accompany a singer when you can.

Love your instrument, but do not have the vanity to think it the highest and only one. Consider that there are others quite as fine. Remember, too, that there are singers, that the highest manifestations in music are through chorus and orchestra combined.

Behind the mountains there live people, too. Be modest; as yet you have discovered and thought nothing which others have not thought and discovered before you. And even if you have done so, regard it as a gift from above, which you must share with others.

Sing frequently in choruses, especially on the middle parts. This makes you musical.

But how does one become musical? Dear child, the main thing—a sharp ear and a quick power of comprehension—comes, as in all things, from above. But the talent may be improved and elevated. You will become so, not by shutting

yourself up all day like a hermit, practicing mechanical studies; but by living, many-sided musical intercourse, and especially by constant familiarity with orchestra and chorus.

Acquire in season a clear notion of the compass of the human voice in its four principal classes; listen to it particularly in the chorus; ascertain in what interval its highest power lies, and in what other intervals it is best adapted to the expression of what is soft and tender.

Listen attentively to all songs of the people; they are a mine of the most beautiful melodies, and open for you glimpses into the character of different nations.

Acquire an early knowledge of directing; watch good directors closely, and form a habit of directing with them, silently and to yourself. This brings clearness.

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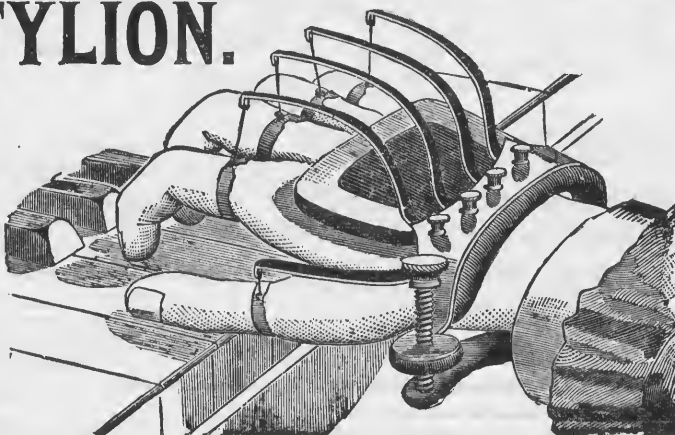
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